

The Classical Bulletin

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No. 4

Catullus and the Moderns

Catullus was a man of many moods, nor was rap-turous love even his favorite theme. We are pointedly reminded of this when Tennyson styles him "Tenderest of Roman poets nineteen hundred years ago." He sounded his dirge over Lesbia's sparrow. He sang his sorrows in tones of silver sadness. And the music that he made has scarcely ever been equalled.

Many poets since his time have essayed to reproduce his moods in translation and adaptation. Prof E. S. Duckett's *Catullus in English Poetry* (Smith College Classical Studies, No. 6, Northampton, 1925), for example, quotes English poets from Shelton to Edna Millay. But it seems doubtful whether material of this kind can be accepted as the measure of Catullus's influence on later poetry. As Mr. G. McN. Rushforth (*The Legacy of Rome*, Oxford, 1924) says, in tracing the influence of Roman architecture and art in the world to-day: "In the long run, mere reproduction of ancient forms has nearly always been barren. . . . It was the spirit and not the letter of ancient art that had most influence on the future." So it must have been with the poetry of Catullus. And his influence becomes something that is almost intangible and extremely difficult to define, especially since it is instinctive with the spirit of man to sing the themes which Catullus sang.

But surely it is much less interesting and important to count the *milia multa* of passages and poems that can be traced to some ancient source, than it would be to discover that, centuries after Vergil or Catullus, a new poet raises his voice to sing in strikingly similar strains, and under circumstances, too, that preclude any possibility of conscious imitation or of a direct influence exerted by the earlier on the later writer. Apparently, similar moods, arising from similar stimuli, can produce results that reveal an almost startling kinship. But the similarity is not the sort that causes the one poem to suggest the other. It is rather that which appears only after each has independently made its own impression on the mind. Each in fact has its own *raison d'être*. But the emotional response is almost identical. This, at all events, is the relation that we would point between Catullus and the Moderns.

In the very nature of the case, our venture demands a careful comparison of poem with poem, passage with passage,— obviously a study of widely extended scope. In this present discussion, however, we shall confine our attention to a single mood of Catullus, that of tenderness, and endeavor to show that in the poetry of one of

the Moderns, Mr. David Morton, a kindred spirit responds to the siren charm of this selfsame mood, a mood, by the way, which seems to be the prevailing one in Mr. Morton's verse.* The poems that are to be considered here owe nothing directly to Catullus, although, as Gilbert Murray (*The Classical Tradition in Poetry*, Harvard U. Press, 1927) reminds us, the influence of the classical tradition can hardly be eliminated in a case of this kind.

In Catullus passionate intensity of feeling and spontaneity of expression are responsible for a sort of lyric utterance that seems to spring directly from his life. And in comparing his poetry with that of any of the Moderns one would naturally expect the phrase, *recollected in tranquillity*, to be more applicable to the latter. It is in delicacy and fineness of sentiment that Catullus comes closest to the Moderns, as in:

Nec meum respectet, ut ante, amorem,
Qui illius culpa cecidit velut prati
Ultimi flos, praetereunte postquam
Tactus aratro est.

With somewhat the same gesture of tenderness, although the content is noticeably different, Mr. Morton sings:

As you would speak of flowers, speak so of her:
For she was young and lovely and adored,
Too frail a chalice, brimming and astir
Where time's long sweets and wonderments were poured.
So say no names at all of flesh and blood,
And tell no tale of sickness or distress,—
Only how light and colour's turbulent flood
Was here a poised and captive loveliness.
And let there be a legend in this place,
Of one who came . . . and passed . . . and was no more
Than a remembered fragrance and a face,
A flower-like body swaying through a door
That closed forever on one radiant hour
Whose passing was the passing of a flower.

So (as you would speak of flowers) Catullus speaks of Vinia:

Floris velut enitens
Myrtus Asia ramulis,
Quos Hamadryades deae
Ludicrum sibi roscido
Nutriunt umore.

Talis in vario solet
Divitis domini hortulo
Stare flos hyacinthinus.

So he speaks of Ariadne:

Quales Eurotae progignunt flumina myrtos
Aurave distinctos educit verna colores.

With slight variations the theme recurs again and again, with never-failing effect.

Now, in quoting Mr. Morton's *Invasion* in connection with these passages from Catullus, we have in mind not a similarity of subject matter so much as a similarity of mood, of temperament, of sensitiveness.

Here once a timid lady bore her heart
Among tall flowers along these careful ways,
And in this plotted garden, walled apart,
Ended as carefully her sheltered days.
And never in the sun or wind, they say,
But always when the dusk was dim and cool,
She came among these things, as cool as they,
As delicate and frail—and beautiful.
Life came no nearer to this lady's ears
Than rumorous streets that ran beyond the wall;
And the long winds went over, and the years,
And left no tale to tell of her, at all—
Until a stranger entered at the gate. . . .
Now, weeds have pierced the paving stones, of late.

Much the same note is sounded in the lines:

A sweetness that was ancient flower and face,
When wine-red poppies stained the walls of Rome,
And daisies starred those summer fields of Thrace.
Something survives and haunts the leafy shade,
Some fragrance that was petals, once, and lips,
And whispered, brief avowals that they made,
Borne hither, now, in vague, invisible ships,
Whose weightless cargoes, poured upon the air,
Are flowers forgot, and faces that were fair.

Most assuredly, it is the quintessence of tenderness that appears in Catullus 3 (*Lugete*), on the death of the Sparrow.

To compare with this lament Mr. Morton's sonnet *On a Dead Moth* would immediately convey the impression that in doing so our sole purpose was to make the obvious but unimportant observation that both poems deal with the death of a tiny creature. But as a matter of fact, the poems are far from being identical in what is said. It is in what is felt that all the likeness lies. Catullus would find a nature attuned to his own in the lines:

Who knows what trouble trembled in that throat,
What sweet distraction for the summer moon,
That lured you, out, a frail, careering boat,
Across the midnight's purple, deep lagoon!
Some fire of madness lit that tiny brain,
Some soft propulsion clouded through your breast,
And lifted you, a white and moving stain,
Against the dark of that disastrous quest.
The sadness of all brief and lovely things,
The fine and futile passions that we bear,
Haunt the bright wreck of your too fragile wings,
And win a pity for you, ended there,—
Like us, hurled backward to the final shade,
From mad adventures for a moon or maid.

It is interesting to note that Mr. Morton uses the sonnet form here. The poem of Catullus (3), to quote Mr. J. Wight Duff, "produces almost the impression of a sonnet." Mr. Morton, at all events, seems to catch the same mood in another sonnet, *For Bob: a Dog* (In Memoriam).

But in all these cases we are interested not so much in that which elicits the poet's sympathy (whether it be sparrow or moth or dog or butterfly) as in the resultant note of pity and gentleness. The subject, in fact, may differ widely, as in *Rendezvous* (*Ships in Harbour*, p. 84).

Mr. Morton's song of sorrow, however, is not confined to individuals. His *Lugete* is struck for the whole world, the world in its autumn mood.

These thin, soft rains of Autumn fall like tears,
Staining the earth as tears a woman's face:
Here are the griefs of all the sorrowing years,
That find no balm in any time or place.
These fields that had been happy in the sun,
And wide and beautiful with evening light,
Are gray with sullen rain,—and one by one
Frail, stricken leaves are falling through the night.
How does the heart take home such things as these!—
Holding the blinded fields, the wet, gray wall,
The twilight and the thin rain in the trees,—
So intimately near that, all in all,
The whole world seems most like ourselves for grief:
Tears in the rain, woe in the stricken leaf.

The mood recurs in *Stoics* and in *This Autumn Mood*. Both Catullus and our modern poet, it is clear, are given to grieving for the "beautiful and brief." But while Catullus cries with intense feeling:

At vobis male sit, malae tenebrae
Orci, quae omnia bella devoratis:
Tam bellum mihi passerem abstulistis,

Mr. Morton is much more resigned to beauty's passing; for he can say of the queen that

she was right
To go the way of brief and lovely things;
Old, haunted twilights are the fate of kings.

As a matter of fact, in his jovial characterization of Autumn, Mr. Morton gives an insight into one phase of his own nature:

He loves his griefs and broken sighs,
His sorrows of a thousand years,—
So sad and sad a rake he is!
And yet so glad of being sad,
Knowing no fellow ever had
Such fine, becoming griefs as his.

But while he cajoles and smiles on the surface, an undercurrent of seriousness and sincerity runs through all his song, a sincerity and genuineness such as appear in his lines on an old gardener:

And yet, he is so tender of it all,
So wise and kind in ways of leaf and sod,
Sometimes I think him very like to God.

A few quotations may serve to indicate further how attractive a theme the sadness of beauty's passing is to Mr. Morton.

The Year Is Old:

Day fades with fading colours from the sky,
And blue smoke blowing where the hills are gold,
Is all a tale of loveliness gone by:
Summer is ended, and the year is old,
Beauty and bloom are wet leaves in the grass,

And music is a lone wind on the hill,
Crying that all things beautiful must pass,
Crying that beauty is remembered still.

Salvage:

Since we have learned how beauty comes and goes:
A phantom fading from the hills like light,
Summer and slow disaster in the rose,
An April face that wanders toward the night,—
It is not strange that we who linger here,
Are haunted by the colours of the sky,
The ghost of beauty in the stricken year,
The thought of beauty gone too swiftly by.

When Mr. Morton conceived of ships as remembering their previous existence as trees of the forest, he had no idea that Catullus had previously played with the same fancy in Ode 4 (*Phaselus*). Mr. Morton's fondness for ships can be seen in the fact that his first volume of verse was given the title *Ships in Harbour*. Again and again he holds communion with them. They speak to him, and he understands, even as Catullus understands his *phaselus*. The following selections are very much in the Catullan manner:

Wooden Ships:

They are remembering the forests where they grew,—
The midnight quiet, and the giant dance;
And all the murmuring summers that they knew
Are haunting still their altered circumstance.
Leaves they have lost, and robins in the nest,
Tug of goodly earth denied to ships,
These, and the rooted certainties, and rest,
To gain a watery girdle at the hips.
Only the wind that follows ever aft,
They greet not as a stranger on their ways;
But this old friend, with whom they drank and laughed,
Sits in the stern and talks of other days
When they had held high bacchanalias still,
Or dreamed among the stars on some tall hill.

Ships in Harbour:

I have not known a quieter thing than ships,
Nor any dreamers steeped in dream as these,
For all that they have tracked disastrous seas,
And winds that left their sails in flagging strips;
Nothing disturbs them now, no stormy grips
That once had hurt their sides, no crash or swell

Nor can the fretful harbour quite dispel
This quiet that they learned on lonely trips.
They have no part in all the noisy noons;
They are become as dreams of ships that go
Back to the secret waters that they know
Each as she will to unforget lagoons,
Where nothing moves except the ghostly spars
That mark the patient watches on the stars.

And now, in conclusion, we would cite one more case of striking coincidence—the similarity of feeling in Catullus 51 and David Morton's *Inviolata*:

I would be dumb before the evening star,
And no light word should stir upon my lips
For autumn dusks where dying embers are
For evening seas and slow returning ships.
I would be hushed before the face I love,
Rising in star-like quiet close to mine,
Lest all the beauty thought is dreaming of
Be rudely shaken and be spilled like wine.
For present loveliness there is no speech,

A word may wrong a flower or a face,
And stars that swim beyond our stuttering reach
Are safer in some golden, silent place. . . .
Only when these are broken, or pass by,
Wonder and worship speak . . . or sing . . . or cry.

With Catullus, of course, the mood is one he cannot help feeling; with Mr. Morton, it is deliberately chosen and found to be pleasing in retrospect.

Was David Morton indirectly influenced by Catullus? Who knows? Who could presume to say? How fruitless a task it would be to count (a method that has appealed to some) the number of times the words, *Catullus*, *Lesbia*, *sparrow*, and *Sirmio*, occur in any of the modern writers! But it is gladdening to realize that the *spirit* of Catullus has reached across the centuries and has found a welcome among the poets of today. For Mr. Morton, as many are aware, is not the only poet now living whose heart beats in sympathy with the bard of Sirmio. We have selected him because the absence of direct influence of any kind in his case makes the coincidences, *i. e.*, the coincidences of mood and feeling cited above, all the more surprising and significant.

Amherst College

HOMER F. REBERT.

* *Ships in Harbour*, 1921; *Harvest*, 1924; *The Sonnet Today and Yesterday*, 1926; *Nocturnes and Autumnals*, 1928; all published by G. P. Putnam's Sons.

Passages which to a boy are but rhetorical common-places, neither better nor worse than a hundred others which any clever writer might supply, which he gets by heart, and thinks very fine, and imitates as he thinks successfully, at length come home to him when long years have passed, and he has had experience of life, and pierce him as if he had never before known them, with their sad earnestness and vivid exactness. Then he comes to understand how it is that lines, the birth of some chance morning or evening at an Ionian festival or among the Sabine hills, have lasted generation after generation, for thousands of years, with a power over the mind, and a charm which the current literature of his own day, with all its obvious advantages, is utterly unable to rival. (*Newman*).

As diluted or distorted, whether by translation in the ordinary sense, or by the still more perilous translation of substance, which whether consciously or unconsciously is made by all who attempt to popularize the unknown, Greek can become, as the case may be, a narcotic, or an intoxicant, or a high-explosive. There is only one security against this danger; and that is, to know Greek. (*Mackail*).

The one essential thing for us (in reading Latin) is to form the habit of thinking of the listener, with no book before him, and how he carried along in mind the successive elements of a thought which was in process of development, perhaps to be completed only as the last words fell from the speaker's lips.—*F. G. Moore*.

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No. 4

Time was when the term *scholar* was applied to any liberally educated gentleman or, more especially, to one who, in addition to a general acquaintance with the liberal arts, had acquired a thorough and comprehensive mastery of one of them in particular. Nowadays that honorable appellation is coming to be more and more restricted to the productive specialist. The grand ideal of many scholars of the olden time was to be teachers of men, rather than discoverers of new facts; and it may not be untimely here to emphasize our belief that the older ideal is a legitimate one even today, nay, that considered in itself it is actually a loftier one than that of productive scholarship. For it is an ideal that looks not merely to the advancement of learning—a noble ambition, to be sure—but to the training and uplifting of human souls.

The Greek and Latin classics, like other branches of learning may be regarded from two different points of view: as the subject matter of exact science, and as instruments of education. If the classicist regards them as the subject matter of science, his chief aim will be to advance scientific knowledge by making new discoveries in connection with the classics. But if he regards them as instruments of education, his chief aim will be to stimulate the young to discover for themselves the imperishable beauties of literature and the age-old principles and truths of life which generations of men have, each for itself, discovered before them. Indeed, it would be no exaggeration to say that a liberal education consists precisely in this, that we rediscover, each one for himself, these eternal possessions of the human race; for experience proves that only by this process do men effec-

tively make them their own. It is this educational point of view in the study of the classics that we stand especially in need of at the present time. The kind of scholarship that is demanded of high-school and college teachers of the classics, as an indispensable qualification for success in their profession, is not necessarily productive scholarship, but a thorough and appreciative acquaintance with the classics, coupled with high ideals, true leadership, and the power of training and inspiring youth. Classical teachers should, indeed, keep in touch with the latest results of productive scholarship and utilize them to the full in their teaching. It is even desirable that they should themselves be productive scholars; for research will deepen their knowledge of the classics and lead them to esteem the discoveries of others at their full value. But where, because of circumstances, this happy union of the practical with the academic is impossible, it seems to us far more important for the good of humanity, as well as for the promotion of the cause of the classics themselves, that our classical teachers be scholars in the older and more generous sense of the term, rather than in its newer and more restricted meaning. For it is chiefly because of their incomparable educational value that the classics have obtained and still hold a place of honor in the schools of western Europe and America.

An article of great interest to all classical teachers, entitled *Linguistic Science and Classical Philology*, by Professors E. H. Sturtevant and R. G. Kent, appeared in *The Classical Weekly* for October 8, 1928 (Vol. XXII, No. 2). We heartily recommend its perusal to all our readers. As a sample of the stimulating and suggestive character of the article, we take the liberty of quoting the following passage (p. 10): "No distinction is important in a given language unless it is normally expressed by a form in that language. Therefore we should base our syntactic classes upon form rather than upon logic. It is no doubt a subtle exercise in reasoning to distinguish sharply the ablative of manner, of time, of accompaniment, of means, etc., but it is an exercise that has little bearing upon the history or the interpretation of the Latin language. It would be simpler as well as more scientific if we should treat separately the ablative without a modifier, the ablative with a modifying adjective, the ablative with *cum*, etc., illustrating each class by typical sentences. These categories would have had some meaning for Cicero; but he would have been as puzzled as any school boy of today by some of the ablative constructions listed in our Latin grammars."

The magnificent *History of the Ancient World* of Prof. Michael I. Rostovtzeff (reviewed in the CLASSICAL BULLETIN Vol. IV, No. 3) has been selected by the American Library Association for the League of Nations as one of the notable American books for 1927. Professor Rostovtzeff was for twenty-five years Professor of Classical Philology and Ancient History at the University of Petersburg and took an active part in the political and cultural life of Russia, especially during the Great War.

He is the recipient of an honorary degree from the University of Oxford, and previous to his appointment to the chair of Ancient History at Yale, was professor of Ancient History at the University of Wisconsin for five years. He is one of the outstanding scholars of our day and his work well deserves the honor conferred upon it.

To Our Readers

For the first three years of its existence, the CLASSICAL BULLETIN was conducted as a private publication devoted to the interests of Jesuit classical teachers in the Middle West. We felt that, on account of our efforts to serve the particular needs of this rather narrow circle of readers, the BULLETIN was not likely to appeal to teachers in other than Jesuit schools. We were under the impression that we had nothing to offer of general interest that was not supplied by other classical publications already in the field. This attitude met with the disapproval of a number of our friends who chanced to become acquainted with our work. They insisted that the articles which we were publishing would appeal to classical teachers in other schools, precisely because they were not of the type usually found in other classical journals. Last year we yielded to the importunities of these friends and opened our subscription list to all who thought that the BULLETIN would aid them in their work. We took this step as a rather dubious experiment, but we were agreeably surprised by the welcome we received.

We feel now that a still larger number of Latin and Greek teachers throughout the country will be interested in our work if only the BULLETIN is brought to their attention. As we cannot afford to indulge in the type of advertising that would capture the attention of these potential readers, we wish to appeal to our present subscribers for help. Our request is a simple one. Kindly send us the name and address of any teacher or student of the classics who in your opinion might be interested in the BULLETIN. We shall then take occasion from time to time to send sample copies of the BULLETIN to these prospective readers. Should you think that any particular article already published in our pages would be of special value to the person whose name you are sending, please let us know.

Books Received

From the Oxford University Press, New York:

The Mission of Greece. Some Greek Views of Life in the Roman World. Edited by R. W. Livingstone. Pp. xii and 302, with eight full-page illustrations. 1928. \$2.50.

The Agamemnon of Aeschylus, an English Version by Sir Henry Sharp. Pp. 73, Paper covers. 1928, 85c.

The athlete whose muscles have been formed by exercise is a joy to the eye, but he is also better fitted for the contests in which he must engage. True beauty and usefulness always go hand in hand.—*Quintilian*.

Is Christian Latin Prose Inferior?

The vast mass of Latin literature extending from the beginning of the Christian era down to the Renaissance, the threshold of modern times, opens a new world to the student who approaches it with his taste trained by the study of the Classics. A new world it surely is, when taken in the lump, and the question may be asked, "Is Christian Latin prose inferior to pagan?"

The answer is not simple, and in any case not uniform. Tertullian, the great apologist, is perhaps oftenest criticized for diction and style, and yet it is precisely he who, for depth of thought, vigor and compactness of phrase, and uninterrupted flow of language, easily ranks with a writer like Tacitus. Gregory of Tours was a bad grammarian and a worse stylist, yet his *Historia Francorum*, his seven books on Miracles, and his Lives of the Fathers, which have served as source material for civil and ecclesiastical writers, have won for him the title of "The Herodotus of the Barbarians." Einhard's *Vita Caroli Magni* is praiseworthy even for style. This shining representative of the Carolingian Revival is the very counterpart of the imperial biographer, Suetonius. The active pen of the Venerable Bede, too, has made valuable contributions to the Latin treasury of the world. And the list could be extended both forward and backward by such illustrious names as St. Augustine the incomparable, St. Cyprian the fiery, St. Gregory the Great, Lactantius the Ciceronian, and, later by those great cultivators of the *Artes Liberales*, Alcuin, Aldhelm, Hrosvitha, the nun of Gandersheim, Paul the Deacon, Walter Map, St. Bernard of Clairvaux, John of Salisbury, William of Malmesbury, Erasmus, Roger Bacon and Petrarch. The last three lead us over the threshold of the Renaissance, and beyond the scope of this paper.

Since Latin continued to be a living tongue deep into the Middle Ages, it seems prejudicial to disregard it in its Christian development, in view of the excellence of much of the Latin literature of this period. Learning prior to the Renaissance was not, as a whole, on as low a level as is sometimes supposed. An instance in proof of this are Hrosvitha's six dramas in excellent Latin, which were staged for audiences that must necessarily have been familiar with Latin culture in its perfection. It is undoubtedly true that the culture of those times in general and the knowledge of Latin in particular were not universally high, but rose and fell in accordance with individual thinkers and writers. But the choicest flower is none the less beautiful if it grows among thorns. Ages have made a careful selection of what is best among the "profane authors," and certainly with equal reason it is proper that a judicious selection be made of what is good, interesting, and instructive in the wide field of early Christian and medieval Latin.

The historical setting for the transition from classic to Christian Latin is a familiar story: the spread of Christianity, the fall of Rome, and the constant changing of the map of Europe in the early centuries of the Christian era. It was the Church that took up the torch of Latin dropped by pagan Rome, and kept it burning during the dark ages. The Latin language as the uni-

versal speech of the Western world survived the fall of the Western Empire for two reasons: 1st, it was the language not merely of the Empire, but of the Church; 2nd, it was the language both of canon and of civil law. This condition prevailed till the Romance languages of Europe rose to usurp its right as an international medium of thought.

By far the most individual of the Christian writers was Tertullian. He more than any other single writer stamped his character on the Latin of Christianity. He was a master of the Classics, and his writings give evidence of special familiarity with Tacitus and Juvenal. Why, then, did he disregard the style of the ancients and give vent to his powerful reasoning and thundering declamations in language free and unrestrained by the rules of classical Latinity? Why did he introduce a great number of new words, why create a Christian Latin, why make extensive borrowings from the then prevailing vulgar tongue, why find Latin equivalents for all that was suitable to his use in the Greek literature with which he was familiar? The answer must be that, in accomplishing this wonderful feat, he followed his native genius and consulted the demands of the times. The *ardens vir*, as St. Jerome calls him, could not but speak a language of fire. He raised Latin to a hitherto unheard-of degree of passionateness. His was the voice that was re-echoed in the compositions of nearly all the great subsequent writers of Latin Christianity. His example was followed, with less vehemence but more polish by St. Cyprian, St. Augustine, St. Jerome, the Venerable Bede, Einhard and others. In their hands Latin ceased to be an expression of cold paganism with its artificiality, self-interest, restriction of ideals to the present world, and came to new life under the inspiration of the new religion with its higher ideals and its appreciation of eternal values. The old Latin had been molded, cultivated, and adorned for its own sake for worldly purposes; the new Latin assumed the missionary rôle of uplifting and bettering human society. With the needs of this society it expanded, grew more flexible, more "human," and throbbed with the vigor born of a new hope. As Prof. Rand puts it: "It is a mistake to suppose that the Christian Church was hostile to pagan culture; on the contrary, after a brief season of combat and readjustment, the old learning was appropriated for a new purpose. But the purpose was new. . . . The classics did not perish under the new régime; in fact, we can thank the monastery for preserving them for us." (*The Classics in European Education*, p. 185, in *The Greek Genius and Its Influence*, edited by Lane Cooper.)

The "declassieizing," "barbarizing," "Christianizing" of Latin was, therefore, both a loss and a gain. Latin lost in diction and style, as measured by Ciceronian standards; it gained in vocabulary, in flexibility, in life, in usefulness. According, therefore, to the view we take of the Christian Latin prior to the Renaissance, the answer to the question, "Is Christian Latin prose inferior?" must now be in the negative and now in the affirmative.

St. Louis, Mo.

FRANCIS J. MOELLERING, S. J.

Interpretative Reading of Latin Sentences

(The sixth of a series of articles.)

The objection has been made that, however useful the reading devices explained in former articles may be in the case of short and comparatively simple sentences, their utility comes to an abrupt halt when the pupil is confronted with longer and more involved sentences. It is maintained that the structure of such sentences cannot be understood unless the words are rearranged in more or less English order. This may sometimes be true, but before resorting to this expedient, the teacher would do well to try the following method of graphic analysis:

Draw three parallel lines across the blackboard. On the first line write the main clause of the sentence in such a way as to leave intervening spaces equal in length to the subordinate clauses which are omitted. On the second line write the dependent clauses immediately beneath the corresponding vacant spaces in the first line, but omit in turn all sub-dependent clauses, which are to be dropped to the third line. Hence, from left to right, the sentence will stand in its normal Latin word order, but its various elements will easily be distinguished by being found each on its own level. The following example will illustrate:

<i>Helvetios</i>		<i>iussit</i>
<i>vicos</i>		<i>restituere</i>
	<i>quos incenderant</i>	

Let the pupils read the first line and understand it. Then let them read the first and second lines together, i. e., *Helvetios vicos restituere iussit*. Finally have them read the whole sentence. In the following sentence the different levels are indicated by brackets and parentheses. The words in brackets go on the second level, and those in parentheses should be dropped to the third.

Tametsi video [si (mea voce perterritus) ire in exilium animum induxeris] quanta tempestas invidiae nobis [si minus in praesens tempus (recenti memoria scelerum tuorum) at in posteritatem] impendeat.

Since this sentence will prove too long for the width of the blackboard, it would be well to write each level in differently colored chalk, so that the sentence can be continued on a second set of lines without confusion. After the pupils have grasped the grammatical significance of the different levels, the diagramming can be simplified by using the algebraic symbols instead of separate lines.

After some practice the brighter pupils will be able to throw their sentences mentally into the different levels even while engaged in silent reading. This they will be able to do more readily, if, in reading aloud, they are taught to use a different pitch of voice for each of the different levels. This, of course, is one of the first steps necessary in acquiring the art of interpretative reading. Moreover, it is only by frequent practice in reading aloud that the teacher can bring home to the pupils the important part which correct word grouping plays in intelligent reading.

The fact should be emphasized that the word-group

and not the individual word is the real unit of speech. A word-group is a number of words so closely bound together in thought that they constitute a single rhetorical phrase and represent a single, though complex, idea. It is a combination in which, as it were, our consciousness of the individual words is lost in the contemplation of the "higher unit" of which they form the parts. In reading such a group, the words should be pronounced together, and the important word or words should be given a phrasal accent or emphasis, analogous to the syllabic accent found in each word. It is evident, of course, that a word-group may sometimes be restricted to a single word. In the first sentence diagrammed above, there are three word-groups: *Helvetios—vicos quos incenderant—restituere iussit*. The difference between this grouping and that observed in the previous diagram, is a good illustration of the difference between the rhetorical and the grammatical structure of a sentence. Proper attention to both of these elements is requisite for good reading.

The experienced teacher need not be told that the practice of memorizing passages from a Latin author is a splendid means of imparting a feeling for the Latin word order, and for the proper grouping of words into rhetorical units. Yet even apart from memorizing, it will be found that frequent re-reading of an already familiar passage will do much to eliminate the consciousness of English equivalents. The pupil is already familiar with the thought of the passage, and he will instinctively recognize it in the Latin phrases as they pass beneath his eye. When the English words obtrude themselves, they will be felt as a burden rather than a help, and by a natural reaction of the mind, which always seeks the shortest distance between two points, they will gradually be eliminated. This facility, if cultivated in the reading of familiar Latin, will gradually pass over to the reading of new Latin, especially in the presence of "identical elements."

The suggestions for reading Latin as Latin which have been set forth in this series, have been applied explicitly to the reading of prose authors only. Yet they will find their most fruitful application in the reading of Vergil. Experience shows that the Latin of Vergil can be read more easily than the Latin of Cicero. Vergil's thought is concrete; his sentence structure is simple; and the difficulty arising from his seemingly arbitrary word order will disappear in the light of a few simple observations.

When two words which grammatically belong together are separated, the delayed word will usually be found at the end of the line. The grouping of noun, verb, adjective, or the reverse, at the end of the line is very common, e. g., in *aethera purgat apertum*, and *mortalia temnitis arma*. A great many variations of this three-word combination meet the eye on every page: thus, the adjective may be replaced by a genitive case, or a prepositional phrase or adverb may be enclosed between an adjective and its noun. The second member of the line very frequently forms a closed group, and occasionally the first and last words of a line belong together gram-

matically, e. g., *Aeternumque adytis effert penetralibus ignem*. The pupil should also note that if a delayed word is not found at the end of one line it will often appear at the beginning of the next. This is especially true of verbs.

The value of such observations lies in this: if the pupil realizes that a delayed word is to be found in so definite a place as the beginning or end of a line, and will therefore appear on the scene when needed, he will be more free to busy himself with the understanding of the intervening words. He will realize that he is handling a definite thought unit, and will gradually learn to read by word-groups instead of by single words. Before starting out on the reading of Vergil, it will be well for the teacher to cull a rather generous selection of these stereotyped word-groups, write them on the blackboard, and train the pupils to comprehend each group as a single unit without rearranging the words. The mental grasp of the pupils will thus be strengthened and broadened, and the sense of power thus gained will make the reading of Vergil a joy instead of a task. There is no other high school author where the reading of Latin as Latin is so necessary as in Vergil. Without such reading it is impossible to appreciate the *Aeneid* as poetry. Rearrange the words of Vergil, even mentally, for the purpose of understanding them and the "ocean roll of rhythm" is reduced to the clatter of street traffic.

Before attempting to teach this method of reading Latin to a class, a teacher must convince himself of its value by personal experience. He must make it his own, and use it in his own reading. It is only by so doing that he will realize how much or how little he can expect from his pupils, and what means he must use to forestall and solve their difficulties. Secondly, he must visualize the goal to be attained, and he must do this with his particular class in mind. His own judgment and ingenuity must supersede blind conformity to any set of rules, such as those given in these articles. His own personality must become the soul of the system; otherwise the system becomes a burden. Above all, the teacher should not try to hasten results by giving his class the whole theory or any great part of it at once. This set of directions has for its purpose the cultivation of a mental attitude toward the Latin sentence. This attitude cannot be acquired in a week or a month. Relatively complete results should not be expected before the end of four or five months. The ability to read Latin as Latin is so valuable an acquisition in itself and insures such increased facility in seeing new matter later on, that the extra time needed for mastery in the beginning should not be looked upon as an excessive price to pay. Every hour spent upon it in September and October will be repaid with interest in March and April.

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HUGH P. O'NEILL, S. J.

It may be doubted whether any compositions which have ever been produced in the world are equally perfect in their kind with the great Athenian orations.—*Macaulay*.

Vocabulary Drill

The final test of the value of any method of teaching vocabulary is not the interest it arouses in the pupils, nor even the fact that it actually is a means of acquiring a vocabulary. No; the value of a method must be gauged principally by the perfection with which it attains its chief objective, which is, in this case, facility in the *employment* of Latin words. Undoubtedly there are many ways of teaching Latin words which measure up to this standard, and there is no one method that can be recommended as absolutely the best, for a device which is most successful with one class or in the hands of one teacher may with another class or in the hands of another teacher be an utter failure. Yet this much we can say with certainty that, of several methods which seem to us to attain their objective equally well, that one should be chosen which does so with the expenditure of the least time and effort. With these principles in mind I have used for several years, and with splendid results the method which I wish to describe in this paper.

Flash cards made of white Bristol board and measuring about four by twelve inches were prepared as follows: with a heavy dark-blue carpenter's pencil I wrote the Latin word on one side, turned the card over on its horizontal axis and wrote the English equivalent on the other side. Two inches wide, four and a half inches deep, twelve and a half inches long, and from sixteen to eighteen in the long were thus made, and into these the words were filed in the order to be described later.

The assignment of a new vocabulary was conducted in the following way: with my left hand I held the group of cards bearing the words to be assigned, in such a position that all the class could easily see the foremost card. When they had looked at the Latin word for a moment, it was pronounced by me and then by the class in chorus. Thereupon I turned the card over on its lower edge as an axis, thus revealing the English equivalent and exposing the next Latin word. After we had gone through the entire assignment of new words in this way, we repeated the process a second and even a third time. However, I now omitted the pronunciation of the Latin word, and the pupils recited together the English meaning as well as the Latin word.

After the assignment of the new vocabulary we took up the group of words assigned for the day, the words of the previous lesson, and the words of former lessons not yet mastered. Holding the cards as before I would look at one of the pupils and nod. This was a sign for him to pronounce the Latin word, give its genitive case if it was a noun, or the present infinitive if a verb, and finally the English equivalent. If he answered correctly, I merely turned the card over as before, the word on the other side verifying his answer in part at least. If he made a mistake, I did not reverse the card but made a sign to another pupil. By following no apparent order in calling on the students and now and then calling on the same boy in close succession, I secured the attention of the whole class. Sometimes I myself kept account of the mistakes made by each pupil, but usually a member of the class would do the work for

me. Nor were we satisfied with going over the vocabulary only once in class, but every word was seen at least three times in the drill from Latin to English and from English to Latin. Sometimes instead of giving the nominative and genitive cases of nouns and the present infinitive of verbs, the pupils were required to give other forms. Thus the nominative and accusative plural of nouns and the principal parts of verbs might be the forms assigned.

About once a week we had a repetition of all the words seen since the last review and those held over from former weeks that were still causing trouble. This repetition might be oral and be conducted like the daily drill or written, in which case the cards were used as before, except that they were not reversed after each word. When the Latin-to-English part of the test was completed I would shuffle the cards and test the pupils' ability to give the Latin equivalent of the English words.

By these weekly tests I discovered which of the words were thoroughly mastered. The cards bearing these words were filed in the second of the boxes referred to above, and the rest returned to the first box along with the cards which contained the words yet to be seen. From time to time we had a repetition of the words in the second box to make sure that none were forgotten from failure to review them. Occasionally for the sake of variety we chose sides and, using all the cards, conducted the class after the manner of an old-fashioned spelling bee, except that each mistake was penalized not by sending the offender to his seat but by scoring one point for the opposite side.

The great advantages of this method are the following: In the first place, it keeps the whole class attentive during the entire drill period; secondly, it saves a very large amount of time, for, except in assigning the new lesson, the teacher rarely says a word; thirdly, it trains both the eye and the ear of the pupil and as a consequence teaches him the correct spelling as well as the proper pronunciation of every word; lastly, it is, as experience has proved time and again, a simple and yet entertaining method of conducting a vocabulary drill.

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WILLIAM R. O'DONNELL, S. J.

Virgil—Eclogues and Georgics. Selections. By E.

Norman Gardner, D. Litt. Oxford University Press, N. Y., 1928. With notes, vocabulary, and a short life of Virgil. 21 illustrations. 85c.

This handsome little volume contains four short passages from the *Eclogues* and twelve from the *Georgics*, totalling about thirty pages of text. The subject matter is remarkably diversified: each specimen a well chosen gem in this mosaic of Vergilian art. The editor should have good reason to hope that this fair exhibit will allure students to a more extensive acquaintance with the *Eclogues* and *Georgics*. Too few are the readers of Vergil who know the beauty and charm of these works. The notes are brief, clear and discriminating. The scenic and artistic illustrations are an attractive feature of the book.

